

nave there is a continuous gallery, formed within the thickness of the walls, and faced by small octagon columns and arches of the Tournay stone, originally polished.* Elsewhere there are various galleries in the walls, so that all parts of the building are practicable.

The same stone is employed in the construction of the building as the rock consists of on which it stands, so that it may be said to be a continuation of the solid substratum. Nevertheless, there are many very serious fissures and settlements, especially in the transept and choir, which need extensive repair. The west front of the building has been disfigured by various alterations; a groined porch in the pointed style extends the whole length of the front, and above it a large pointed window has been introduced as to destroy entirely its original character.† There is a variety of sculpture under the porch, but the greater part of it is modern and very uninteresting. The cathedral is entered by two doors, one on the north side of the nave, and the other on the south, adjoining the transept. The north door is of the transition period. It consists of a semicircular archway beneath a pointed trefoil arch, the whole profusely adorned with ranges of sculptured figures, animals, and foliage. On each side of the light which occurs between the circular and the pointed arch is a small twisted column. The four towers of the transept are each different in detail, and have been executed at different times. They all display, however, a mixture of pointed and semicircular arches.

The whole length of the cathedral within the walls is, as nearly as I can estimate it, 420 feet. The transept, which is nearly in the centre of the building, is 212 feet from north to south. The width of the nave including the aisles, is 70 feet; the choir is a few feet wider. The height of the choir is 110 feet. As a datum for comparison, it may be mentioned, that Salisbury Cathedral, according to Mr. Britton, is 450 feet long within the walls, 73 feet wide in the nave, and that the height of the choir is 81 feet; in other words, it is 31 feet longer, 8 feet wider, and 29 feet lower than that of Tournay.

Concerning the age of the cathedral there has been some controversy. Mon. B. C. Dumortier, a member of the Belgic Chamber of Representatives and of the Royal Academy of Brussels (and in company with whom the writer has the good fortune to examine the building), published first in 1837, some remarks on the cathedral, and then in 1841, a second pamphlet,‡ with a view to prove that the nave of the existing building belonged to the sixth century. These essays display much learning and ingenuity, but more enthusiasm, and this latter has served to blind the writer to all that militated against his desire to obtain unlimited reverence for his favourite building, and, like an unruly Pegasus, has carried him far away from the goal he sought, namely the truth. Absence of direct statement by early writers that the nave was destroyed, serves to prove to M. Dumortier (as in some similar cases it has been urged by other continental antiquaries) that it has not been rebuilt, and so far from the fact that pointed arches form an essential feature in it being deemed sufficient to weaken his opinion, it is proof strong as only writ that the system of pointed architecture arose in Belgium, and that in the cathedral of Tournay is to be found its first out-budding. In confirmation of his opinion, M. Dumortier informed me, that a charter had been recently discovered, dated 1257, proving that the architect of Cologne Cathedral was a Belgian. It sets forth that the monks of Cologne, in consideration of the services performed by Master Gerard, of St. Trond (*Gerardus de Sancto Trudone*), in directing the construction of their cathedral, had assigned to him a certain estate of land.

There is sufficient evidence to induce the belief that the cathedral was founded at the end of the third century, and rebuilt about the middle of the fifth century, with the aid of

Clovis, by St. Eleutherius. Chilpéric in 578, endowed the cathedral largely, and his original deed of gift, "*cum sigillis*," remained among the archives of the chapter until they were burnt in 1566. Louis le-debonnaire added to the cloisters of the cathedral in 817, and Charles the Simple further endowed it. Soon after this, however, namely in 882, the Normans ravaged Belgium with fire and sword, and inspired such universal dread, that the people, adding to their prayers, "from the fury of the North men, Good Lord deliver us," fled in all directions. Tournay, rich and important as it then was, did not escape; the walls and the chief buildings were destroyed, and the inhabitants were forced to abandon the town, to which it seems they did not return until the beginning of the tenth century. At the time of this invasion there can be little doubt the cathedral was pillaged, and partly, if not wholly demolished; and it is probable that its re-erection was not attempted until quite the close of the tenth century, in which the inhabitants returned, or rather the beginning of the eleventh. All analogy shows that earlier than this, the nave and transept could hardly have been commenced, and that it was probably much later before they were completed.† If analogy, however, were deemed insufficient to remove the ground for controversy respecting the age of the cathedral, it would seem to be destroyed by the recent discovery of a MS. entitled "*Ritus Officii divini ecclesie Tornacæ*," and dated 1636. This gives a list of the various fêtes formerly celebrated in the cathedral, and points out the 9th of May (which was then annually celebrated) as the anniversary of the dedication of the church, in the following words: "*Delectis ecclesie, est festus dies in populo intrat muros. Triplex est cum octava et duplex prima classis*;" and then, "*Videlicet nora, anno 1066*." Monsieur T. Le Maître d'Anstaise, who mentions this MS. in his very interesting work on the cathedral, remarks that doubtless there were more consecrations than one, as for example that of the choir, and those after partial restoration; but that this being the first, was properly regarded as the most important, and being duly observed, had been handed down to the date of the MS. alluded to.

In a comparatively short space of time after this date, if the historian Jean Cousin is to be believed,‡ the choir becoming too small and probably being injured by the events of troublous times, was cleared away to make room for a more magnificent structure.

* The deeds must have been very numerous, if we believe a contemporary writer, who says that the melted wax from the seals formed a stream down the hill.

† It is but fair towards M. Dumortier to give in his own words, his argument against the assumed destruction of the cathedral by the Normans:—"L'histoire de la translation du corps de Saint Eleuthère sous l'évêque Hédoon en 878, immédiatement avant l'invasion des Normans, nous fait connaître qu'à cette époque l'on avait démolé la chapelle de Saint Eleuthère, qui était située à la suite de la cathédrale. Voici comment s'exprime la chronique écrite au XI^e siècle: '*Presulatus tornacensis, ecclesie Hedonensi, vix prudens et fuisse possidente, basilicam beati Eleutherii, protomartyris, que sita est post restitutum Christi generatim semperque virginis Mariæ structura est.*'"

Le soin que prend le chroniqueur à nous apprendre la destruction de la chapelle de Saint Eleuthère associée (?) à la cathédrale, indique clairement la conservation de celle-ci. Si ce vaste monument, dont l'existence est démontrée, et au VI^e et au IX^e siècle, avait été détruit lors de l'invasion des Normans, le chroniqueur ne se serait-il borné à nous apprendre la destruction d'une de ses parties? L'est-il que s'appliqua le vieil adage: '*impugnatus, expugnatus alterius*.' Alors il demeurait démontré que la cathédrale de Tournay ne fut pas détruite à cette époque, et qu'elle resta à l'invasion Normande. En effet, celui qui a vu ce noble édifice, et considéré l'épaisseur, les colonnes de sa partie romane, la solidité des matériaux employés à sa construction, n'hésitera pas à reconnaître qu'en de tels matériaux il existait des conditions de durée que l'on ne retrouve pas dans les églises des provinces Rhénanes; et qu'ainsi s'explique pourquoi Notre Dame de Tournay a pu résister à une époque où tant d'autres édifices religieux ont succombé. Au lieu d'être construite comme les églises des bords du Rhin en un calcaire sablonneux, friable et de peu de durée, la basilique de Tournay est construite en calcaire antérieur, riche de marbre très dur, et faisant feu sous le briquet. Pour détruire un édifice aussi gigantesque et composé de pierres aussi solides et aussi massives, il faudrait de milliers d'ouvriers et un travail de plusieurs années. Or, les Normands avaient toute autre chose à faire que de passer leur temps à un tel ouvrage. Aussi, tous les chroniqueurs et les historiens de Tournay ont parlé de la Cathédrale, et l'un ne trouve, dans leurs écrits, aucune indication d'où l'on pourrait croire que ce vaste monument aurait été détruit et reconstruit à la suite de l'époque carolingienne. Au contraire, preuve certaine que l'édifice était déjà bien vieux à cette époque il est constaté que le chœur romain fut détruit vers la fin du XI^e siècle, et qu'en l'an 1110, l'on commença la construction du chœur actuel, l'un des monuments les plus vastes et les plus hardis de l'art gothique."

‡ "Recherches sur l'Histoire et l'Architecture de l'Eglise de Notre Dame de Tournay par Jean Cousin," 1841.

§ "Histoire de Tournay par Jean Cousin," Douay, MDCCXX.

(a) *Elevatio corporis beati Eleutherii tornacensis episcopi et confessoris; MS. in Archiv. Sancti Martini Tornacensis.*

Cousin states, that the first stone of the new choir was laid in 1110; and that it was finished about 80 years afterwards or more. His authority for this statement, however, does not appear. According to certain old chroniclers quoted by M. d'Anstaise, it was vaulted in 1242, at the expense of Walter de Marvis; but it would seem that divine service had been performed in it previous to that date, its dedication being ascribed to the year 1200.

At the end of the twelfth century, pointed architecture was but just developing itself, so that we must conclude either that the choir of the cathedral of Tournay is one of the earliest monuments of that style, or that the received statements are erroneous. I am inclined to believe the former.

The restoration of this noble monument has been proceeding for several years past at the expense of the nation, and is approaching to completion. There is a rough sketch of the building by the writer in the sixth volume of the *Civil Engineers' Journal*.

GEORGE GODWIN.

FATAL ACCIDENT AT THE GREYFRIARS' CHURCH, EDINBURGH.

It will be in the remembrance of our readers, that in January last, the old and new Greyfriars' churches were partially destroyed by fire. The authorities having resolved to restore the former building, its repair was undertaken by Messrs. Turnbull and Thompson, as contractors, in accordance with a plan submitted to, and approved of by the town council, by Mr. James Smith, architect. The works had been in progress for several weeks prior to the 14th instant, when at a few minutes before 9 o'clock a.m., two pillars and three arches of the church, together with a large quantity of mason-work, fell down with a tremendous crash, burying in the ruins four workmen, one of whom we regret to say lost his life. It is worthy of remark, that notwithstanding the melancholy and sudden occurrence of this catastrophe, it was not altogether unforeseen, for it appears that one of the workmen had noticed the impending position of the walls, and intimated to his employers that he would, in consequence, work no longer, and that the men took away his implements a few minutes before the event happened.

To convey a correct idea of the cause of the accident and the precarious position in which the workmen were placed, we may state, that the inside of the building is divided into three compartments, by two rows of pillars of the pointed style, the space between the two rows forming the main area of the church, while in the spaces between the pillars and the outer walls stand the galleries, north and south respectively, before the late fire. Not only had the wooden work been completely consumed by the conflagration, but the masonry was also much calcined and corroded by the flames, while the pillars in particular were so destroyed by the same devastating element, that they were completely pulverised, the stone and lime being dried up and quite friable. It was on one of the pillars of the northern row that the men were employed. The masons who were occupied in tumbling or squaring down the wreck of the former pillar so as to give it a fair exterior by the aid of outward liming and other patch-work, were thus gradually depriving it of the little strength it retained, till the power of support having been destroyed, the frail fabric instantaneously gave way, carrying with it the adjoining pillar, the mason work of three arches, and a great mass of superincumbent material, and involving the unfortunate men in the ruins.

The *Edinburgh Advertiser* says, that much blame is attributable to the town council in this affair; and the public voice very generally condemns their injudicious and, as it has now turned out, fatal parsimony in adopting a plan on so limited a scale as not to admit of the secure and efficient restoration of the churches.

TESTIMONIAL TO MR. BRITTON. — The dinner is fixed to take place, at the "Castle," Richmond, on Monday, July 7th, the Right Hon. Thomas Wyse, M.P., in the chair, and we shall hope to see a numerous gathering of those who are interested in the architectural antiquities of the country.

* There is a curious gallery of this description round the Eglise de Chateau in Tournay.

† The west front had originally two small towers at the angles. These towers at the extremity of the west front are found in many buildings in Belgium, at the Eglise du Chateau before mentioned, St. Bavo, Ghent, &c.

‡ "Revue de Bruxelles," Dec. 1837.

§ Dissertation sur l'âge de la Cathédrale de Tournay, Bruxelles, 1841.